

/200 cont./

754

On the basis of the above data we can say in general that the art of ku is a form of black magic. Today, there are still a number of primitive societies where people take a pointed bone, stick, or arrowhead, or the wing bone of a certain kind of animal to pierce, thrust at, or point at the victim they wish to harm, in an imitative ritual, and then they reckon they will die. (1) This is very much like letting out ku by thrusting

1. See Malinowski: Magic, Science and Religion, Li An-che's Chinese translation, page 77.

one or two fingers to cause a person to get sick and die. Perhaps, the art of ku is also a kind of love magic. It is said [832] among the Miao that ku women are good at making their husbands happy. The Kwei-shun Chi-li Chou-chi of Kwangsi states: "When a woman cannot win her husband's love, she asks for a magical formula from the magician in order to gain love. In time she practices ku. During the time of the full moon she sends it out to poison someone else, otherwise it would hurt her. /201/ Along Cheng-pien area this practice is most prevalent." That ku witchcraft is a form of black magic [832] or love magic is only our speculation, because we do not know the incantations and rituals nor the gestures and acts of the performer while carrying out the rituals. Therefore it is not easy to know what it actually is.

[199 cont.]

535 (III) The Moon Dance. The moon dance in the fourth month
832 is the nocturnal meeting of the Miao-I in the An-shun area. According to Miao-I customs, whenever the moon and the stars are bright, young men and women may go out at this period of the year in groups of a few persons or a dozen or more each to some quiet, lonely spots in the vicinity of the village to play music and dance. The steps for the dance are the same as those for the flower dance. Young girls who are attracted by the music are not prevented by parents from running out to watch the dance. A man's glory is to extract a smile from a girl, and when her parents are not taking notice he may take her to the woods to whisper to her honeyed words of love. Therefore, the moon dance is an occasion for love-making by the Miao-I youths.

517 (IV) The "kan-piao." The moon dance described above
832 provides night recreations and scenes of love serenades for the Miao-I. The "kan-piao" is another form of recreation that gives men and women a chance to fall in love, but it may be pursued during night or day. The "kan-piao" is also known by various names such as "ta-ma-lan," "yao-ma-lang," "ta-piao," and "ling-piao." To perform it, the man would first whistle [534] by means of some leaves in the mouth or play the flute as a signal to entice the lover to some shaded nook to exchange lovers' vows. An ideal place for "kan-piao" is a deep forest out of reach of human footsteps. In former times, in isolated places outside the village, there were erected little sheds called "flower chambers" for the rendezvous of young men and women. These flower chambers, however, are now nine out of ten destroyed. Ordinarily, when they carry on "kan-piao," the man would take the girl home, otherwise he would be accused of kidnapping. If a girl takes a man home, her parents would [574] not only leave them alone, but are also obliged to kill a chicken and provide wine in order to show the graciousness of their daughter in receiving guests. The custom of "kan-piao" is most popular with the Chung-chia in the An-shun district. They have comparatively fewer forms of recreation than the Hua Miao, and the young people among them often indulge in "kan-piao" as a [579] happy pastime. Often in "kan-piao" a man gets into a fight

[199 cont.]

517
532
579 with weapons over a girl. Such brawls, known as "seeking enemies," are not infrequent.

534 [200] (V) Musical Instruments. The Miao-I within the district are fond of playing musical instruments. These include the liu-sheng [six-pipe bamboo wind instrument], wu-sheng [five-pipe bamboo wind instrument], k'ou-ch'in [mouth organ or harmonica], hsiao-ti [flutes and fifes] and so-na [clarinet-type wood-wind instrument], of which the liu-sheng is the most common among the Miao-I. Each family, no matter how rich or poor, owns one. The instruments are described as follows:

(a) The liu-sheng. This instrument is called liu-sheng 六笙 because its bamboo tubes can give six [liu 六] tones. It is also called lu-sheng 芦笙 from the word "lu" 芦, meaning "bamboo-reed." It is made of six bamboo tubes of varying lengths, one end of which is inlaid with a brass plate as a metallic tongue. The bamboo tubes are inserted into either a round or square wooden case, at one end of which is a wooden handle. Each tube has a hole, through which the player blows and sucks, and which he stops at will with his fingers, thus issuing different sounds. The varying lengths of the bamboo tubes make it possible to have both high and low pitches.

The use of the liu-sheng is very extensive. At the flower dance, the market dance, the moon dance and other gatherings this is the most important musical instrument. During the funeral ceremony the liu-sheng renders the most solemn music. Young men who wish to excel others have no regard for the time consumed in mastering the art of playing this instrument, for it is the best recommendation to the fair sex. The following are two common tunes for the six-tube bamboo wind-instrument. Its music, simple and clear, is used to accompany songs that are widely sung in the Miao-I area.

[152 cont.]

538 lot is otherwise so hard. Below are given two extracts from "Méo" songs, borrowed from the work of P. Marabail (op. cit., pp. 296 and 298):

539
782

1. Love song:

The Young Man. — One is born only once. As the bee and the butterfly go far off in search of flowers, so human creatures are obliged to make long journeys to seek out those beings with whom they should unite. In like fashion we two are of different villages and yet we are about to wed. It is Heaven that has so willed it, He who is just and is never mistaken.

The Young Woman. — No, we are like the reed and the plum tree, which are separated by long distances. Don't make fun of it in that way. But since you tell me of the example of the bees, we have only to follow it. Wait for me then this evening at nightfall and I shall take care not to miss the rendezvous.

2. Prayer:

539
782 May we have an abundant harvest of maize! May the wind blow with moderation and the rain fall with regularity! Then more than a hundred plants will give rich harvests. Thus the mandarins will have a tranquil people to rule. Oh, that these desires may be completely realized! Let us beat the drum to celebrate autumn.

291 The costume of the men scarcely varies from one tribe to another (see photo 204, Plate 38, in which representatives of various "Méo" tribes of Upper Tonkin appear). It consists of a jacket which buttons [153] usually in front of the right shoulder as well as on the side, and goes down just below the hips, a long pantaloons falling to the feet and held up by a belt, a turban of variable size, wrapped in a haphazard fashion.

[177] Among those tribes which are in direct contact with the Chinese, the masculine costume approaches that of the Chinese, the jacket buttons in front by means of a variable number of braided loops and buttons and the turban is often replaced by a small skullcap.

The "Méo" usually go about barefooted. Some wear sandals with soles of rattan or bamboo fiber, or even the Chinese heelless

Akha A04
Miao AE5

/87 cont. /

M told that the gibbons and monkeys, which animate the
 864 primeval forest in the neighborhood of the villages, put the
 [825] babies in the laps of the women. Thus, among the Meau,
 the apes occupy the position of our stork. The explanation
 of the facts of life is given to the children of the Meau at
 the time of puberty at the latest.

A Onanism, homosexuality, and other sexual perversions
 M are not found among either the Akha or the Meau. In most
 838 instances I did not even succeed in explaining these concepts
 839 to my informants, but when I did, they indignantly denied
 their occurrence, pointing out that the ancestors and spirits
 would prevent such perversions.

A Within the incest prohibitions, which apply not only
 M to marriage, but also to free love (see the section, "Marriage
 836 Obstacles and Regulations," in this chapter) and are strictly
 626 observed, since a violation, according to the belief of the
 [835] natives, would be immediately punished by the ancestors and
 [831] spirits, the choice of a partner is completely free for the young
 men, whereas public opinion, but not the young men them-
 selves, demands chastity of the girl. In practice, however,
 the demands of public opinion only result in secrecy, by boys
 as well as girls, about everything that is connected with sexual
 life.

A In the case of younger boys, the older girls take the
 M initiative by flirtation, at which they are masterfully adept.
 836 It often happens that a girl who teaches a young boy /88/ the
 [832] arts of love-making later on becomes his chief wife, since she
 [833] most likely will become pregnant. Older boys, on the other
 M hand, often assume the training of the young girls. We fre-
 832 quently had an opportunity to observe an open flirtation. My
 883 wife wrote about one such observation in her journal: "May,
 123 the chief's daughter, is probably about sixteen years old and is
 a typical 'teen-ager' in behavior. She giggles at the least
 thing or bursts into loud peals of laughter over a remark shouted
 at her by one of the boys. It is loudest, however, when several
 girls are assembled. They chatter and laugh so loudly and
 unrestrainedly, even when we are working nearby, that we are

AKha A04
Miao AE5

/88 cont. /

- M seriously disturbed. It is gayest when Bun Ma, our Lao
 ● 832 interpreter, is visited in his camp by three or four girls together.
 883 Then there is no end of ringing laughter; it wakes us up in the
 123 morning and prevents us from falling asleep at night. They
 tease him about one of the girls, urge him to visit her because,
 they say, she is waiting for him, ask how the Lao make love,
 and so forth. Bun Ma, a slender, gracefully built Lao, feels
 himself very much the center of attention and declares that
 if they were not so dirty he would long since have made friends
 M with a Meau girl. As a matter of fact, the dirtiness of the
 [515] girls considerably disturbs the Lao, very much accustomed to
 cleanliness, though he is readily captivated by the pretty faces
 and the ingratiating nature of the girls. In the evening Bun Ma
 M sits in the house of the chief, and the girls teach him the love
 [533] songs of the Meau in their language, and even the old chief
 joins in and, turning toward Bun Ma with a smirk, sings in the
 same register as the girls and amid general laughter: "Where
 do you stay so long, I am waiting for you!"

- A That purely materialistic considerations play only a
 M minor role in the choice of a partner is shown by the fact that
 836 prostitution is unknown among both peoples and a girl never
 [548] yields to a man who is not congenial to her. To be sure, it is
 [431] customary for every young man to give his beloved a silver
 necklace, if he can afford it, while the girl in return gives him
 a beautiful batik cloth which she has made herself (see the
 chapter, "Clothing and Ornaments"); these gifts are /Ills. 22-
 25 appear here on unnumbered pages/ /89/ exchanged as a
 matter-of-course and incidentally after the pleasures of love
 have been enjoyed, and no girl is going to deny herself to a
 young man who is unable to give her an ornament, if she likes
 him otherwise. A girl is never influenced in the choice of her
 partner by the prospect of receiving an ornament afterward.

M In contrast to my observations, Abadie (1) writes

1. Page 167.

concerning the Meau: "Even cases of prostitution are reported,
 without its casting the slightest dishonor upon those concerned..."

/89 cont. /

114 A more detailed description, however, shows that this is without
548 doubt a case of degeneracy about such as the proximity of any
836 major station may bring about. The author speaks of a "sacred
grove" in the neighborhood of Dongvan and continues: "If a
European goes for a walk in this grove, one immediately sees
several Meau girls descend from the neighboring hills where
they work and offer the stroller their smiles and ... the rest..."

836 The unmarried, mature boys and girls of the Meau meet
at suitable places along the edge of the fields or preferably at
night in the field huts, but never in a dwelling. Dhuraratsadorn (2)

2. Page 168.

[776] even maintains in his work that lovers are forbidden to meet in
[688] any dwelling for a tryst, because this would offend the house
spirits. If anyone were to violate this command, he would be
fined by the village elders, and the fine would be handed over
to the owner of the house. Thus if two young people wanted to
meet, they would have to agree on a place somewhere in the
jungle.

[343] The Chinese sources speak of special "love huts" of the
young people, which girls, beginning at the age of ten, are
allowed to visit (3).

3. Eberhard, II, p. 154.

[533] Singing and the jew's-harp (see the chapter, "Art," the
section on "Music and Musical Instruments") play an important
role at these meetings. The lovers hold hands and take turns
singing to each other or playing the jew's-harp for hours.

833 Gradually, the music-makers proceed to the sexual overtures,
which are sometimes prolonged for hours. The partners
stroke chest, body, and back, touch and stroke the organs,
intertwine their legs, nuzzle each other, bite /90/ each other

• [832] hard, and the like. The European kiss, on the other hand, is
unknown, as among most primitive peoples, as is touching the
mouth of the partner with one's own mouth, as well as erotic

AKha A04
Miao AES

/139/

b) Music and Musical Instruments

A
M
533

The basic music is the same among both peoples; both peoples know singing and the use of musical instruments.

Singing

M
[243]
[784]

Singing plays an important role among the Meau as well as among the Akha; both sexes sing on various occasions. I found no confirmation for the assertion by Dhuraratsadorn that the Meau make music only in connection with burials. To be sure, the Akha enjoy singing even more than the Meau, for whom singing while working in the rice fields is prohibited by a taboo (see the chapter, "Religion and Magic," section on "Cult and Taboo"), whereas the Akha sing unhindered and by preference at just such work.

M
[854]

Among both peoples there are a few traditional songs of old whose texts are unalterable. The dance songs of the Akha girls belong to this group. The great majority of song texts, however, are improvised and depend on the situation and the singer. There are, for instance, many variations of the songs with which the mother sings her child to sleep. Hopes, wishes, and admonitions are woven into these lullabies of the Meau in which are repeated innumerable times and always to the same melody:

M
[539]

"Sleep well, my child, I shall cover you to keep you warm and go into the rice field to get fodder for our animals."

"Sleep, my girl, and do not cry, otherwise the dogs and the pigs will bite you."

"Sleep well, my boy, and do not play with knives and do not lose your covering."

"Sleep, my child, I shall go into the rice field and cut sugar cane for you and bring you good food."

A
M
533
832

Singing is very important for lovers; it gives them a chance to express the intensity of their emotions, knowledge, mental ability, ready wit, and humor. It is significant that

AKha A04
Miao AES ●

/139 cont. /

A
M
533 among both peoples good singers always find special approval
● 832 among the girls. It should also be pointed out that /140/ a
[621] pronounced love for one's native village runs through many of
[186] the love songs, which would not be expected among either the
Meau or Akha, since both, as seminomadic peoples, often
change their habitation sites. One might assume, therefore,
that no special attachment to their villages would develop,
but since the opposite is the case, it seems to indicate that
the nomadic inclination of these peoples is only a secondary
development (see the chapter, "Cultural Change and Colonial-
Ethnological Problems among the Mountain Peoples in Thailand,"
section on "Causes of the Migrations").

M
539 The most impressive are the love songs of the Meau,
832 which sometimes betray a really lyrical feeling:
"I came to your village in order to love you, but you
would not even speak to me; this has made my heart sick with
pain."

"I am a strong young man. Oh, why will you not hold
my hand?" (Here the singer complains that the girl came to the
rendezvous, but now is unwilling to surrender.)

"I visited you in your house, but you did not love me,
so I am leaving."

"Now I have come to you, and if you will only stroke
my neck, I shall be happy for several years, even if you do
not grant me anything else."

"Speak only two words, and I shall be happy for a long
time" (the "two words" mean a confirmation of love in return).

"I came to your house; why did you not offer me a cold
drink?" (Girls present a "cold drink," that is, water, to the
friend toward whom they are favorably inclined. Liquor is
regarded as a very obvious invitation.)

M
[273] "I came to your house, in front of which there is a tree
with three fruits. Eat only one fruit, the others are poisonous!"
(The singer has heard that his sweetheart has two other friends
and warns her.)

/140 cont./

539

●832

The lover also often assures the girl of his faithfulness with a song: "If someone offers me two oranges, I shall eat only one!"

"If two cups of clear water are offered to me, I shall drink only one!" (This indicates that he will not accept a "cold drink" from another girl.)

[836]

/141/ Keepsakes are also cherished by the lovers, as is shown by the following definitely lyrical songs:

"If you give me a kerchief, I shall take care of it as I would of you. Whenever I see it, I shall think of you." -- The girl, to whom the boy has given a neck-ring, replies: "When I look at your neck-ring, your embraces will be present to me and I shall think of you."

The following song has particularly fervent words:

"I shall press your kerchief to my breast. If I remain alive, I shall return, and if I should die, my soul will hover around you as a good spirit."

Marabail (1), too, published love songs of the Meau:

1. Pages 296 and 298.

"The young man: 'Man is born only once. Just as the bee and the butterfly seek out the distant flower, so are human beings forced to cover long distances to find those with whom they are to unite. We two are from different villages, yet we want to marry. It is heaven that wishes this, heaven that is just and never errs.' The girl replies: 'Like the reed and the plum tree we are separated by endless distances. One should not jest so. Since you give me the example of the bees, however, we need only imitate them. Expect me then in the evening at nightfall, and I shall not fail to come.'"

539

Savina (2), too, is one of the authors who mention and

2. II, p. 197.

[533]

record such alternate songs: "Most of the songs consist of questions and answers." He then gives the song of a mother who mourns for her deceased children: "The little children to

/141 cont./

539 whom the mothers sing in the evening awaken in the morning with the first light. Why then do mine, who have already slept so long, never awaken anymore?

"Every spring when the peach trees bloom by the houses, the little swallows return and again fill their old nests on the smoky roofs with eggs. Why do my children never return anymore to look at their poor little beds?

"Every year when the maize is in bloom in the fields, the cuckoos return to see once more the lonely trees on the mountains and the rocks on the banks /142/ of the turbulent river. Why then do my poor children never return to see their old mother?

When the fruits fall from the tree, they sprout and come up beside it. Why do my children, who sank down at my side, never rise again?

"The grains of rice send out shoots in the water of the rice fields, as do the kernels of maize in the fields surrounded by rocks. Then why do the children of poor mothers never grow up again out of their cold graves?"

114 The texts of these songs show that Abadie's statement (1).
533

1. Page 169.

"The songs in the language of the Meau are always humorous and even erotic," corresponds as little to the facts as the report by Lajonquière (2): "Their songs are always erotic and almost

2. II. p. 312.

never depart from the following theme: the singer addresses a woman who is passing by, asks her what the news is, invites her to sit down beside him, becomes obtrusive. When she continues on her way, he scolds or mocks her."

To be sure, there are songs which have such a content:

539 "I have come to you in your house, and now you do not want
832 to grant me your favors. Now I shall go to another house and there buy water for my money. The water there is colder than your's. When I drink it, I am happy, for then another girl loves me."

AKha A04
Miao AE5

/142 cont./

M
539
832 A lover to whom favors were granted often sings of his luck in many successive sentences: "Now I have to leave your village, and whenever I remember your embraces, my soul will be happy. Now I must leave, but I shall think only of returning. My soul wanders in the clouds (meaning: you have bewitched me) and not on earth. And when I return and hold your hand, I shall not be able to stop the flow of words until the end of my life (meaning: he will take her as his wife for life). What are you going to give me then to fill my soul and to stop the flow of my words? (a clear allusion to the sexual act, the only moment when the lovers are silent). Whatever you give me I shall give back to you all my life long."

M
533 In these songs rhythm plays no role, and melody only a minor one. The words are produced in a high-pitched voice with wholly /143/ unrelated high notes. Even while traveling M
[484] no rhythm is maintained and marching in our sense is unknown to these peoples. There is singing, however, on every occasion: upon setting out to hunt, in connection with the preparations for the caravan when it is necessary to look for new village sites, in connection with bringing in the harvest, and in connection with housework. Lajonquière (1) reports similarly on the Meau.

1. II. p. 311.

A
[533] There are no professional singers or bards, and similarly no epics heroic songs, or war songs, which formerly, at least among the Meau, were probably present. In any case, however, they cannot be found today. On the other hand, I was able to find two melodies among the Meau and one among the Akha to which texts similar to our Alpine "ditties" are sung. Often, however, the performer only sings words which happen to come into his head.

M
[171] The sound of the songs of the Meau is very reminiscent of the "joiken" of the Lapps (2), although in the case of the

2. Bernatzik, VI. pp. 78 ff.

A
M
533
832 joiken there are no words. Alternate songs to which texts are

AKha A04
Miao AE5

/143 cont. /

A sung, such as the examples given above, are customary among
M the Akha as well as among the Meau, but always between the
533 different sexes. During them they often hold hands for hours
[832] and look into each other's eyes. Solo singing, on the other
[854] hand, is done at every possible opportunity, for instance, when
the mother rocks her baby to sleep, when the father carries his
son around on his back.

A Polyphonic singing in our sense is unknown; unison-singing
535 is practiced only by the Akha and exclusively by the girls dur-
[832] ing their wooing dances. Several girls always sing and dance
simultaneously (Ill. 24) and thereby attract the attention of the
A young men at the dancing places with their erotic songs. Songs
M or melodies are in no case borrowed from neighboring tribes.
[177]

All these observations show that both tribes, but espe-
cially the Meau, are artistically talented in various directions,
which has already been said in the section on "Art in the Life
of the Children" (the chapter, "Life in the Community"). When
Dhuraratsadorn (3) writes that "the Meau do not know any

3. Page 132.

114
533 stories or fairy tales, and have no /144/ special liking for sing-
538 ing or poetry, it can only be the result of some misunderstanding
(see also the chapter, "Myths and Fairy Tales").

Musical Instruments

M That the Meau love music can be seen from their pre-
534 dilection for singing. Moreover, they have musical instru-
[533] ments and use gongs, rattles, and wind instruments. Their
love of music is confirmed by Lajonquière (1), as well as by

1. II. p. 311.

M
[237] Abadie (2). The latter also speaks of a small long-necked
[114]
[171]

2. Page 168.

1 [See cat 116, p 124 - ANALYST]

Miao AE5

/213 cont. /

123 woman showed that she was suffering from hookworms, which
 262 could easily be cured.

[164] I have already mentioned the taboo which comes into ef-
 784 fect, in case of a death in a village, for the village community
 765 as well as for the mourners and especially for the family whose
 [262] member has died. Food prohibitions are not tied in with death,
 [834] but after the death of a woman, the children and the widower
 have to refrain from sexual intercourse for one year whereas
 after the death of the husband, widows are subject to this
 commandment for only one week.

834 Marabail (1) reports of the Meau in Tonkin that after the
 846

1. Page 451.

birth of a child the parents may not have sexual intercourse with
 each other.

835 The incest taboo is observed very strictly among the Meau
 in Thailand. It is forbidden for young blood-relatives of the op-
 posite sex to stand together or to look or smile at each other.
 Since, as I stated earlier, any Meau man to whom a girl offers
 [273] a glass of alcohol views this, according to custom, as an invita-
 [832] tion, it is strictly forbidden for girls /214/ to serve alcohol or
 even to drink to men against whom the marriage prohibition
 applies for them.

533 In the fields of the so musically inclined Meau, one does
 461 not hear singing during the work or during rests, because this
 784 would violate a taboo. It is believed to be certain that non-
 [626] observance would bring a misfortune, that one of the workers
 would be hurt, either by a tool or by part of a falling tree.

784 Just as the Meau in their cult practices do not in general
 [177] want to borrow anything from the pertinent customs of the
 other peoples living around them, so are the many prohibitions
 of the Chinese unknown to them or ignored. On the other hand
 great significance is attached to every native taboo. Every
 taboo is in force for the entire life of the individual as well
 as for the whole tribe; the only exceptions are taboos that are
 [756] limited in time, which are automatically lifted after the

/236 cont. /

157 Individual medications of the Meau are extraordinarily complicated in their manufacture. For example, in the fight against amoebic dysentery, unsuccessful though it is, a mixture consisting of 21 substances is given. For skin diseases, especially scabies, the Meau use a medicine called táun yá. It is made from the sap of a whole number of various trees, lianas, and euphorbias and is used externally. Gonorrhea is treated with an herb extract taken internally. Its efficacy, which I could not test, is supposed to be good.

152 The Meau are also successful in the treatment of wounds,
[824] as I was able to ascertain. They take the foliage of two large-leaved climbing plant, called yá yū and mā tlián, crush the green leaves in equal amounts, and apply the substance to the wound. Opium is eaten to ease pain and also for diarrhea.

[276] There is supposed to be a remedy which produces contrac-
[157] tion of the uterus and which is given in connection with difficult
845 births.

157 In addition to remedies which possibly are actually effective medically, the Meau use a whole number of quack medicines.

[847] For example, the dried human umbilical cord placed upon persons who have fainted is said to revive them. For struma, a tuber, kā, roasted and pounded, is applied. Its inefficacy is clearly seen by the extraordinary frequency of struma. The

152 remedies of the Meau for snake bites and scorpion stings are also ineffective. For the bite of the green tree-snake, crushed gourd
[827] leaves are put on the place of the bite; for cobra bites, ear wax,
[276] For python bites, tartar is placed on the wound; for other snake bites, opium again is applied.

177 In addition, Chinese medicines play an important role;
278 among them the aphrodisiacs in particular are very numerous,
832 almost all of which can be traced back to Chinese origin. For example, the pulverized horn of the rhinoceros, for which the Chinese /237/ pay up to 1,000 marks apiece, is used as a means of strengthening waning sexual powers. Pulverized stag-antlers in bast serve the same purpose, for which the horn from a knaggy stag /Kolbenhirsch/ is regarded as almost more valuable than

/237 cont. /

177 the horn of the rhinoceros. Furthermore, the penis of a steer,
 278 which is taken pulverized, is regarded as a good aphrodisiac.

832 Among the medications of the Meau many efficacious
 757 ones may be found in view of the intelligence and excellent
 278 power of observation of these people, as well as the fact that
 114 they are often successful in combatting disease. In my opinion
 it would be quite worthwhile for our modern medicine to test
 the medications of the Meau pharmacologically. We must not
 forget that a whole series of our medicines go back originally to
 medicinal plants of peoples usually much more primitive than
 the Meau. I shall mention here only opium, kola, cocaine!
 It can hardly be assumed that among the hundreds of medicines
 that the Meau physician uses no actually useful ones would be
 found.

Unfortunately I was not permitted the time to occupy
 myself with this special problem. In addition, my botanical
 knowledge was not sufficient for classifying the medicinal herbs put
 before me. Hence I had to limit myself to listing the names of
 the most important drugs in order to obtain at least a general
 view of those diseases that the Meau themselves are able to treat
 successfully.

845 In obstetrics the Meau are quite skillful. For example, even
 in transverse presentation they are able to turn the child in the
 uterus by reaching in through the vagina with the hand and
 assisting the work of the hand through massage from the outside.

752 They are most skillful, however, in the treatment of bone
 fractures, which are carefully set and bound with two splints and
 bandages. On the other hand they are not capable of doing
 [845] trepanation and surgical operations, such as the opening of
 abscesses, Caesarean section, and so forth.

278 Arrow poison plays an important role among the Meau. It
 is said to be very effective, so that only two arrows shot from
 the crossbow is sufficient to kill even the strongest gaur within
 three or four hours. Possibly a poison affecting the heart may
 be involved. /238/ Extraordinary care is devoted to its manu-
 facture. The basic substance is obtained from the bark of cer-
 tain trees in the primeval forest, probably euphorbias according

MiaoAES

/466 cont. /

576 The maintenance of good manners is observed in a way
 [514] that we found very pleasant. It is regarded as indecent to per-
 [264] form one's private functions before others, to break wind, or to
 [832] belch during meals, and as impossible to spit during meals.
 [521] Furthermore, it is regarded as improper to exchange caresses in
 [602] public or to be seen doing so, or to converse about sexual matters.
 [562] Thus, it is not permissible for a young man to divulge the name
 [609] of the girl whose love he has enjoyed, or to conduct erotic
 [125] conversations before relatives. Moreover, it is not proper for
 women to appear before strangers. They are not to be seen at
 all in the presence of visitors, and it took a long time before
 the women and girls of the Meau abandoned their reserve toward
 us.

574 Visitors, on the other hand, violate good manners if
 576 they enter a house immediately. They must first announce their
 presence outside and await an invitation by a male occupant.
 Only if no men, but only women are present may the visitor
 enter immediately. On the other hand, in contrast to so many
 peoples, it is quite in keeping with good form if a guest inquires
 about the wife and children of the host. As has already been
 pointed out (see the chapter, "Food and Stimulants," the section,
 [562] "Food"), the family members eat together as a rule, but in no
 case the women before the men, since that is regarded as im-
 proper. The young girls also wait at the table for what is left
 over for them.

At common meals for both sexes, nothing is changed
 [264] when a single good friend of the family eats with them. Only
 then the guest, along with the family, has to observe a series
 of rules likewise mentioned previously. For example, a man
 [273] may not drink to the health of a strange woman or of a female
 against whom there are incest prohibitions, just as it is likewise
 [832] generally prohibited for girls to pour alcohol for a young man,
 if they do not wish to express an unmistakable invitation by it.
 This also applies to married women who therefore may pour
 brandy only for their husbands. In this connection, the taboo
 regulations /467/ must, of course, also be observed (see the
 chapter, "Life in the Community," the sections, "Marriage
 Obstacles and Regulations" and "Old Age and Death").